

QUINTETTE

EN UT MINEUR

pour deux Violons, Alto, Violoncelle et Harpe

par

D. E. Inghelbrecht



LA PARTITION (HARPE ET QUATUOR A CORDES) . . . Pr. net. 12. »

LES PARTIES SÉPARÉES . . . » 10. »

L'EXEMPLAIRE COMPLET. . . » 16. »

LA PARTITION DE POCHE. . . » 4. »

L'ÉDITION POUR LE PIANO A QUATRE MAINS. . . » 10. »

A Paris chez **Alphonse Leduc**, Éditions Musicales, 3, rue de Grammont

Tous droits d'Exécution, d'Adaptation, de Reproduction et de Traduction réservés pour tous pays

Copyright by Alphonse Leduc & C^e 1920

en UT MINEUR

2 VIOLONS, ALTO, VIOLONCELLE et HARPE

I

D. E. INGHELBRECHT

1^{er} VIOLON

Deciso d=92 à 100
(sourdine à 8)

Deciso ♩ = 92 à 100
(sourdine à [8])

Velle 2^d Von

Velle 2^d Von ALTO Velle 2^d Von ALTO

Velle à grand archet

Velle 2^d Von ALTO Velle ALTO Velle 2^d Von

f ac - ce - le - ran - do

[1] A tempo

ff di - mi - nuen - do

2^d Von ALTO 2^d Von Velle 2^d Von Velle 2^d Von 2^d Von

p f

Velle

Cédez

cres - cen - do ff

Velle ALTO 8^a bas

très à la corde

[2]

1^{er} VIOLON Pizz. mp

[3] Tranquillo H^{pe}

1^{er} VIOLON

This page of a musical score is for a violin and piano duo. It contains several systems of music with various instruments and parts. The first system is for the 1st Violon (Violin), marked with a box containing the number 4. The second system is for the 2nd Violon (Violin), marked with a box containing the number 5. The third system is for the Alto, marked with a box containing the number 6. The fourth system is for the Piano, marked with a box containing the number 7. The fifth system is for the Piano, marked with a box containing the number 8. The sixth system is for the Piano, marked with a box containing the number 9. The score includes various musical notations, including notes, rests, and dynamic markings such as *p*, *mf*, *f*, *pp*, *ppp*, *poco cres*, *de-cres*, *molto*, *pp*, *ppp*, *poco sf*, and *p très serre molto legato*. It also includes tempo markings such as *A tempo*, *Più tranquillo*, *Poco più movimento*, and *En se rapprochant encore et*. The score is written in French and includes instructions such as *Mettez la sourdine*, *en rapprochant peu à peu l'archet du chevalet*, *(sul ponticello)*, and *Arco*. The score is divided into measures by bar lines, and some measures are grouped by brackets. The score is written on a single page with a white background and black ink.

progressivamente du I. T^o

Velle

10 Doppio $\text{♩} = 144$

H^{pe}

11 Primo tempo $\text{♩} = 100$

12 2^d Von ALTO

à grand archet

13 1^{er} Von

2^d Von

Velle

ALTO

mi - nuen - do

14

15

16 Doppio più lento $\text{♩} = 84$

A tempo (deciso) $\text{♩} = 120$

sec

1^{er} VIOLON

Andante sostenuto ♩ = 100 à 108

(sourdine à [23]) 1^{er} Von

(sourdine à [23]) 1^{er} Von
 H^{pe} *p* (segue)
 2^d Von ALTO *poco meno p* *poco cresc.*
 ALTO *f*
 [18] *mf* *f*
 2^d Von Velle ALTO 2^d Von Velle ALTO
 [19] **Poco meno lento** = 120 à 126
pp *p* *meno p*
 Velle ALTO Velle
mf *f* *ff* *mf*
 ALTO Velle H^{pe} *pochissimo riten.* **A tempo** [20] = 120 à 112
f *fp* *pochissimo riten.*
 Velle ALTO Velle ALTO Velle ALTO
 [21] **A tempo (poco meno lento)** (2^d Von 8^a bas) = 126 à 132
pp

1^{er} VIOLON

5

22

meno p cres - cen - do molto

ff *sostenuto* *glissando* *ff* *ff*

ff *sostenuto* *ff* *poco de -*

mf *rite - nuto al* **23** *Tranquillo* *cres - cen - do molto* *p* *perdendosi*

Mettez la sourdine *ALTO* *ALTO* *1^{er} Von senza cresc.* *pp*

v elle *ALTO* *v elle* *ALTO* *v elle* *ALTO* *poco rit.*

sans sécheresse *Pizz.* *Arco* **24** *p* *poco* *A tempo* *ALTO* *Arco* *sans rigueur* *ALTO* *poco ritenuto*

Otez la sourdine *(avec Velle)*

Molto più vivo

25 = 138 à 144

Musical score for 1^{er} Violon, measures 25 to 30. The score includes various musical notations, dynamics, and performance instructions.

Measures 25-26: 3/4 time signature. Dynamics: *Pizz.*, *Hpe*, *molto*. Performance instruction: *vello*.

Measures 27-28: 3/4 time signature. Dynamics: *ff*, *ff*, *allargando molto decresc. sin p*, *A tempo*, *f*, *Pizz.*, *f*, *Arco*. Performance instruction: *decrecendo*.

Measures 29-30: 3/4 time signature. Dynamics: *mp*, *1^{er} von (sautillé sans sécheresse)*, *p*, *cres - cen - do*, *f*, *2^d von*, *vello*, *1^{er} von Pizz.*, *Hpe*, *ff*, *Arco*, *ff*, *Pizz.*, *p*, *Arco*, *2^d von ALTO vello*, *ALTO*, *p*, *poco*, *Hpe*, *vello*, *p*, *f*, *cres - cen - do*.

2^d Violon

do

ff

ALTO 2^d Violon H^{pe}

ritenuto [31] **Primo tempo** ♩ = 100 à 108

mf **A tempo** *p* *p* *p*

ALTO 5 *pochissimo riten.* *p* *pp* *meno pp*

[32] *pp* *p* *(segue)* *(segue)* *poco* 2^d Violon

Velle ALTO **Poco meno lento** ♩ = 126 à 132

2^d Violon ALTO *p* *meno p* *f* *ff*

Velle ALTO *poco rit. A tempo* *pochissimo riten. A tempo* *senza riten.*

(2^d Violon 8^a bas)

H^{pe} *sempre p* **Molto più vivo** ♩ = 144

Pizz.

H^{pe} *pp (lontain)* *poco cres* *cen* *do*

Molto più lento $\text{♩} = 96 \text{ à } 92$
ALTO

Mettez la sourdine

riten

[35] Primo tempo tranquillo molto

 $\text{♩} = 104$

Arco

H^{pe}

p

(segue)

pp

poco 2^d Von

enchainez

III

Vivo agitato $\text{♩} = 184$

Otez la sourdine

1

2

3

4

ALTO Velle

pp

cres

cen

do

H^{pe}

5

1

2

3

H^{pe}

ff du talon

Velle

f

36

ff

ff

f

f

ff ff

37

ff

segue

f

ff

ff

f

Pizz.

mf

ALTO

2^d VonH^{pe}1^{er} Von

Velle

Velle

38

Arco

 $\text{♩} = 176$

mf

p

39 velle H^{pe} 1^{er} Von 2^d Von 18 1/8

mp Pizz. *f* 1^{er} Von

8

40 velle 8a ha- de - cres - cen do H^{pe}

ALTO 1^{er} Von *p* (sans attaque) *pp* H^{pe}

ALTO 1^{er} Von **41** *p* (sans attaque)

p **42** ♩ = 160 ♩ = 160 *p*

mf

2^d Von ALTO Vlle H^{pe} **43** *p* *mf* *cres - cen - do* *sostenuto f* H^{pe}

mf *cres - cen - do* *f* *f* *ff* (H^{pe} glis.) *poco rit.* ALTO

1^{er} VIOLON

Tranquillo (poco meno vivo)
♩ = 138 à 144

p *mf*

45 ALTO

mf *mp*

Vlle ♩ = 148 à 152

1^{er} Viol *pp*

ALTO *2^d Viol* *H^{pe}*

46 ♩ = 152

2^d Viol *mp*

p *mf* *mf*

47 ♩ = 144

f *di - mi - nuen - do molto p*

H^{pe} *2^d Viol* *Vlle* *H^{pe}*

fp

48 ♩ = 144 à 152

H^{pe} *di - mi - nuen - do pp*

1st VIOLON

11

The image shows a page of a musical score, likely for a ballet, with multiple staves of musical notation. The score includes various instruments and vocal parts, with lyrics in French. The tempo and dynamics change throughout the piece.

Measure 49: The tempo is marked $\text{♩} = 152$. The dynamics range from *f* (forte) to *ff* (fortissimo). The parts include Velle *gbe*, 2d Viol, ALTO Velle, Hpe, and ALTO.

Measure 50: The tempo is marked $\text{♩} = 126$. The dynamics range from *p* (piano) to *f* (forte). The parts include 1er Viol Pizz., Arco, ALTO Pizz, and ALTO (uni).

Measure 51: The tempo is marked $\text{♩} = 184$. The dynamics range from *f* (forte) to *ff* (fortissimo). The parts include Velle, ALTO Velle, and Hpe. The instruction "En serrant jusqu'à" is present.

Measure 52: The tempo is marked $\text{♩} = 184$. The dynamics range from *f* (forte) to *ff* (fortissimo). The parts include Velle, ALTO Velle, and Hpe. The instruction "du talon" is present.

The score also includes a section marked "Tutti" and "Primo Tempo". The dynamics are marked *ff* (fortissimo) throughout the piece.

1^{er} VIOLON

ALTO

♩ = 176

53

segue *ff* *H^{pe}* *Pizz.* *H^{pe}* *f* Arco

Velle *Velle* *mp*

54

H^{pe}

1^{er} Von *Pizz.* *mp* *2^d Von* *1^{er} Von* *f* *ff* Arco

♩ = 184

55

poco *a poco* *ac - ce - le - ran* *do*
en rapprochant

pp subito *ff*

mol - to
peu à peu l'archet du chevalet

1 2 3 4
(sul ponticello)

♩ = 196

Pizz. *f* *sempre* *ac - ce - le -*

♩ = 176 ♩ = 160 ♩ = 144

Arco *ff* *al - lar - gan - do* *ff* *Arco* *fff* *f*

Pizz(arraché) *Arco*

⊕ La petite note très brève mais de tout l'archet, retenir
l'archet sur la blanche à fin de finir en poussant sur le *sf*

QUINTETTE

en UT MINEUR

2 VIOLONS, ALTO, VIOLONCELLE et HARPE

I

D. E. INGHELBRECHT

2^{me} VIOLON

Deciso $\text{♩} = 92 \text{ à } 100$
(sourdine à 8)

f *à grand archet* *f* *1^{er} VIOLON* *accelerando* *f* *ff* *di - mi -* *1^{er} violon* *Velle* *ALTO* *1^{er} violon* *Velle* *ALTO* *1^{er} violon* *Velle* *ALTO* *Velle* *(détaché)* *2* *f* *sans presser* *3* *sans presser* *3* *sans presser* *Cédez a T?* *f* *cres - cen - do* *ff* *sf* *Très à la corde* *1*

Copyright by Alphonse Leduc et C^{ie} 1920

Paris, ALPHONSE LEDUC et C^{ie}, 3, rue de Grammont

A. L. 16.028

Tous droits d'exécution réservés pour tous pays

2^{me} VIOLON

3 **Tranquillo**
HARPE

3 HARPE

The musical score for the harp part consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) and a crescendo hairpin. The second staff continues the melodic line with similar rhythmic patterns. Both staves include a series of sustained notes indicated by horizontal lines with a bar over them, suggesting a pedal point or sustained chords.

The image shows a musical score for the song "The Rose Tree." It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. The melody continues with a quarter note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with a half note F4, a quarter note G4, and a half note A4. The melody ends with a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment ends with a half note F4, a quarter note G4, and a half note A4. The score is written in a simple, clear style with a yellow background.

Musical score for "The Rose Tree" (No. 5). The score is written for a single voice and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo/mood is marked "poco crescendo". The score begins with a treble clef and a key signature of one flat. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The piano part includes a section labeled "ALTO" and dynamic markings "mp" (mezzo-piano) and "mf" (mezzo-forte). The score is numbered "5" in a box.

ier Von.

ier Von sans rigueur

de - ces -

$\text{♩} = 92$ 6 $\text{♩} = 84$ suivez

de - ces -

da mesure

- cen - do

$\text{♩} = 76$

molto

$\text{♩} = 69$

Velle

pp

A tempo

$\text{♩} = 84$

pp

ppp (H¹ glissando)

pp

ppp (H¹ glissando)

1er Violon

pp $\text{♩} = 80$

7 *p* $\text{♩} = 72$

Piu tranquillo

8 $\text{♩} = 80$ *Poco più movimento* Mettez la sourdine

2^{me} VIOLON $\text{♩} = 76$ *pp* *en rapprochant peu à peu l'archet du chevalet* *(sul ponticello)* *Arco* *pp* *Vlle*

9 $\text{♩} = 84$ *En se rapprochant encore et progressivement du I^{er} Tempo* *Otez la sourdine HARPE* *pizz.* *p* *sfp* *poco* *sf très serré molto legato*

10 $\text{♩} = 144$ *Doppio* *p* *sf* *mf* *sf* *f* *ff*

1^{er} Violon 2^{me} VIOLON *ff* *ff* *ff* *H^{pe} glissando* *sf*

11 $\text{♩} = 100$ *Primo tempo* *f*

12 *à grand archet* *f*

sans écourter l'archet *f* *sf* *H^{pe}*

2^{me} VIOLON13 2^{me} VIOLON

Pizz.

A tempo

arco

1^{er} Von Velle

ff *ff*

di - mi - nuen - do *p*

ALTO 1^{er} Von Velle ALTO 1^{er} Von Velle ALTO

14

mf

f

15

ff

16 Doppio più lento

$\text{♩} = 84$ 2^{me} Von 1^{er} Von ALTO 2^{me} Von

Velle ALTO Velle *p*

H^{1^{re}} A tempo (déciso)

$\text{♩} = 120$

ff *ff sec*

II

Andante sostenuto $\text{♩} = 100 \text{ à } 108$

(sourdine à [23])

H^{1^{re}} H^{1^{re}} (segue)

p *poco*

1^{er} Von

17

H^{1^{re}} (segue) *p*

$\text{♩} = 112$

18 *mf*

poco meno p *poco cresc* *mf*

Vello ALTO 1^{er} Viol Vello ALTO

19 Poco meno lento
♩ = 120 à 126 (sans attaque)
pp

meno p *H^{pe}* mf *H^{pe}* f

1^{er} Viol

20 A tempo
♩ = 120 à 112
pochissimo ritenuto
ff mf f

Vello ALTO Vello ALTO Vello ALTO

21 A tempo (poco meno lento)
♩ = 126 à 132 (1^{er} Viol 87)
pochissimo ritenuto 2
pp

H^{pe}

22 ♩ = 60
meno p crescendo mol - to ff sostenuti

ff glissando f fff ff sostenuto

♩ = 48 ♩ = 60

(H^{pe}) (H^{pe}) ritenuto al - **23** ♩ = 112
poco de - cres - cen - do molto p perdendosi

Mettez la sourdine ALTO

2^{me} VIOLON

ALTO *senza cresc.* *pp* *A tempo* *Otez la sourdine* *ALTO* *25* *Molto più vivo* *♩ = 138 à 144* *poco ritenuto* *p* *26* *f* *Arco* *1^{er} Violon* *2^e Violon* *Pizz.* *Arco* *mf* *p* *sautillé sans sécheresse* *poco* *de - cres - cen - do* *mf* *27* *p* *cres - cen - do* *p* *poco* *p* *cres - cen - do* *f* *28* *Velle* *f* *H^{pe}* *ff* *Velle* *ff* *Pizz.* *1^{er} Violon* *2^{me} VIOLON* *p* *Arco* *1^{er} Violon* *2^e Violon* *1* *ALTO* *mp* *mp*

Velle *ALTO* *Velle* *ALTO* *Velle* *ALTO* *Velle* *poco riten.* *pizz.* *Arco* *24* *pizz.* *poco* *A tempo* *Otez la sourdine* *ALTO* *25* *Molto più vivo* *♩ = 138 à 144* *poco ritenuto* *p* *26* *f* *Arco* *1^{er} Violon* *2^e Violon* *Pizz.* *Arco* *mf* *p* *sautillé sans sécheresse* *poco* *de - cres - cen - do* *mf* *27* *p* *cres - cen - do* *p* *poco* *p* *cres - cen - do* *f* *28* *Velle* *f* *H^{pe}* *ff* *Velle* *ff* *Pizz.* *1^{er} Violon* *2^{me} VIOLON* *p* *Arco* *1^{er} Violon* *2^e Violon* *1* *ALTO* *mp* *mp*

29

1^{er} Violon *p* *Pizz.* *Velle* *1^{er} Violon* *mf* *cres* *cen* *do* *f*

30

1^{er} Violon *ff* *Arco* *ALTO* *1^{er} Violon* *mf*

31 *Primo tempo* $\text{♩} = 100 \text{ à } 108$

p *ritenuto* *ALTO* *1^{er} Violon* *p* *pochissimo ritenuto* *A tempo* *p*

1^{er} Violon *ppp* *dolcissimo* *meno pp*

32 *pp* *p* *Velle* *1^{er} Violon* *ALTO* *poco*

Poco meno lento $\text{♩} = 112 \text{ à } 116$ $\text{♩} = 126 \text{ à } 132$ *p*

2^{me} VIOLON

33 Velle 1^{er} Violon Velle ALTO Velle
 poco rit. A tempo pochissimo riten.
 meno p f p

Velle ALTO
 A tempo senza rit. $\text{♩} = 116 \text{ à } 112$ 34 $\text{♩} = 112$
 12 8

$\text{♩} = 144$ Molto più vivo
 2^{me} Violon Pizz. (Gointain)
 12 9 10 6 5
 8 8 8 8 8
 H^{pe} poco cres cen

$\text{♩} = 96 \text{ à } 92$ Molto più lento 2^{me} Violon Mettez la sourdine 35 Primo tempo, tran-
 5 6 9
 8 8 8
 - do (mf) ALTO p arco rit. H^{pe}
 -quillo molto

ALTO
 pp (segue) p enchaînez

III

Vivo agitato $\text{♩} = 184$ Otez la sourdine
 2 6 3 1 2 3 4
 4 8 4
 5 du talon 1 2 3 H^{pe} 2
 ff ff ff
 cres cen do

5 du talon 1 2 3 H^{pe} 2
 ff ff ff

Velle
 36 V
 ff f f

ff ff

37

(segue) ff f ff

Pizz. H^{le} 2^{me} VIOLON

ff ff f mf

ALTO

176

38

mf Arco

VIOLONCELLE

2^{me} VIOLON

p

39

Pizz. 2^{me} Violon

mp

Arco

184

mf f ff

40

5

ALTO

2^{me} VIOLON

de - cres - cen -

do

p (sans attaque) pp

2^{me} VIOLON

5 ALTO (sans attaque) **41** 1^{er} Violon

pp

42 $\text{♩} = 160$ $\text{♩} = 160$ *p*

1 2 3 4 **43** *p*

V^{lle} *p*

mf *cres - cen - do* *f sostenuto* *f*

mf *cres - cen - do* *f* *f* *ff* *di - mi -*

1^{er} Violon *f* *p* *H^{pe}*

poco rit. **Tranquillo (poco meno vivo)** $\text{♩} = 138 \text{ à } 144$

f *p* *nuen - do*

mf *mf* 1^{er} Violon *H^{pe}*

2^{me} Violon **45** $\text{♩} = 148 \text{ à } 152$ *p* *V^{lle}* 1^{er} Violon

p *5* *3* *2* *2* *2*

H^{pe} *mf* *f*

46 $\text{♩} = 152$ *pp* *p* *mp*

(4) *p* *cres* - - - cen - - - do *mf* *mf*
 47 *f* *dim* - - - nuen - - - do - - - mo! *p* to
 H^{pe}
 H^{pe} *fp*
 Velle Pizz. *p*
 48 *p* 3 48 *p* *♩* = 144 à 152
f *ff* *f* *♩* = 152
 49 *p* *Velle* *♩* = 152 160
 2^{me} V^{on} Pizz. Arco 1^{er} V^{on} 50 *mf* *f* *♩* = 126
ff *ff* *ff* *ff* *ff*
 En serrant jusqu'à - *♩* = 184 1^{er} Tempo
sostenuto *ff* 5 du talon *ff*

Velle

51

52

ALTO

53

= 176

Pizz.

Arco

Vlle

mp

54

H^{pe}2^{me} Violon Pizz.

Arco

= 184

p

55

poco

a

poco

ac

ce

le

ran

do

en rapprochant peu a peu

pp subito

mol

to

l'archet du chevalet (sul ponticello)

= 196

H^{pe}

Pizz.

ff

sempre ac - ce - le - ran

1^{er} ViolonH^{pe}

ff

al

lar

gan

do

ff

(arraché)

fff

ff

⊕ La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche a fin de finir en poussant sur le sf

QUINTETTE

en UT MINEUR

2 VIOLONS, ALTO, VIOLONCELLE et HARPE

D. E. INGHELBRECHT

I
ALTO

Deciso $\text{♩} = 92 \text{ à } 100$
(sourdine à [8])

f *ff* *p* *mf* *pp* *sf* *f* *ff* *p*

à grand archet *accelerando* *sans presser* *calmato* *très à la corde*

1er Violon *2e Violon* *1er Violoncelle* *2e Violoncelle*

di - mi - nuen - do *cres - cen - do*

1 **2** **3** **4** **ALTO**

Tranquillo **H. 10**

5

poco crescendo mp *p* *mf*

Velle *mf* *f*

sans rigueur de mesure

1^{er} Violon *de - cres - cen - do molto* *Velle* *do = 84*

do = 92 6 *do = 84* *do = 76* *do = 69* **A tempo**

suivez de - cres - cen - do - molto *pp* 2^e corde

ppp 3^e corde *ppp* *pp* *do = 80* *ppp* (H^{pe} gliss.) *pp* *ppp* (H^{pe} gliss.) *pp* *p*

1^{er} Violon

7 **Più tranquillo** *do = 72*

Velle 1^{er} Violon *p*

p

Poco più movimento *do = 80* *H^{pe}* *très serré* *8^e bas.* *do = 76* *pp*

pp *Mettez la sourdine* *J'en rappro - chant peu à peu l'arche du chevalet* *gliss.*

Arco *H^{pe}*

(sul ponticello)

En se rapprochant encore
et progressivement du I^{er} tempo

vous

9 ♩ = 84
Pizz.

ALTO

Otez la sourdine

vous

mp

10 Doppio ♩ = 144

sf

f

Arco

f

sf

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

H^{pe} glissando

Primo tempo

11 ♩ = 100

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

12

à grand archet

(H^{pe} glissando)13 a T^o1^{er} Von

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

1^{er} Von2^d Von1^{er} Von

Velle

2^d Von1^{er} von Velle

dimi - nuen - do

14

p

mf

f

15

f

ff

Doppio più lento

16 ♩ = 84

vous

Velle

2^d VonH^{pe}

ALTO

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

Velle

A tempo (déciso)

♩ = 120

p perdendosi
(sans attaque)

ff

fff^{sec}

ALTO II

Andante sostenuto

$\text{♩} = 100 \text{ à } 108$
(sourdisine à [35])

p

2d Von

1er Von

p

[17]

p

H^{de} 8^{va} bas.

$\text{♩} = 112$

poco meno p

poco cresc.

[18]

mf

1er Von

f

f

15/8

9/8

Poco meno lento

[19] $\text{♩} = 120 \text{ à } 126$

2d Von

(simile)

Velle 8^{va} bas. *p* (sans attaque)

Velle 8^{va} bas.

poco meno p

H^{de} *mf*

H^{de} *f*

1er Von

mf

pochissimo ritenuto

[20] **A tempo**

$\text{♩} = 120 \text{ à } 112$

f

fp

$\text{♩} = 112$

p

Velle

2d Von

pp

A tempo (poco meno lento)

[21] $\text{♩} = 126 \text{ à } 132$

pochis riten.

(simile)

pp (sans attaque)

2^a Von $\text{♩} = 132$

cres - cen - do molto

(simile) *(simile)*

poco cres - cen - do molto

H^{pe} $\text{♩} = 60$

22 *ff* *sostenuto* *ff* *glissando* *ff* $\text{♩} = 148$ $\text{♩} = 60$ *sostenuto*

$\text{♩} = 48$ *fff* *(H^{pe})* *(H^{pe})* *ritenuto al -* $\text{♩} = 112$ *p* *perdendosi*

poco de - cres - cen - do molto

p

23 *Tranquillo*

p

Vons *Velle*

24 *meno p*

H^{pe} *Velle* *poco rit. A tempo* *1^{er} Von* *poco ritenuto*

mf *p*

25 *Molto più vivo* $\text{♩} = 138 \text{ à } 144$ *p* *molto* *sec ff* *ff* *ff allargando*

Pizz. *Arco*

A tempo

glissando

a T^o

1^{er} Viol.

ALTO

p Pizz. *cres* *cen*

do

f Arco *f* Pizz. decrescendo *mf* *p*

Arco (sautillé sans sécheresse)

Velle *p* *poco* *p* *cres*

cen do *p* *poco*

do *p* *cres* *cen* *f* *f*

Pizz. *f* *ff* Arco *ff* Pizz. *molto* *p*

Arco *mp* *p*

29 *p* Pizz. Velle ALTO *p*

30 *p* *cres* *cen* do *f* *mf* *cres*

1^{er} Viol. Arco *f* *mf* *p* *ritenuto*

cen do

1^{er} Viol. (segue) 2^d Viol.

31 *p* *Primo tempo* $\text{♩} = 100 \text{ à } 108$ *pochissimo ritenuto*

ALTO

7

1er Violon

A tempo

meno p.

ppp dolcissimo

meno

32

pp

p

poco

1er Violon

Velle

Poco meno lento

$\text{♩} = 112 \text{ à } 116$

$\text{♩} = 126 \text{ à } 132$

pp

p (sans attaque)

1er Violon

Velle

meno p

33

(simile)

poco meno p

f

Velle

poco rit.

p

A tempo (sans attaque)

pochiss. riten.

A tempo

(simile)

senza riten.

$\text{♩} = 116 \text{ à } 112$

p

sempre p (1er Violon 8ve)

(poco)

34

$\text{♩} = 112$

Molto più vivo

$\text{♩} = 144$ Pizz. (lointain)

pp

poco

cres

cen

Molto più lento

Arco $\text{♩} = 96 \text{ à } 92$

f

p

35

Primo tempo

$\text{♩} = 104$

ritenuto

p

tranquillo molto

1er Violon

Otez la sourdine

enchainez

pp

Mettez la sourdine *pp*

poco p

(sans attaque)

A L. 16. 028

ALTO

9

38 $\text{♩} = 176$

mf (sans interruption) avec la harpe

2^d V^{on}

1^{er} V^{on}

V^{elle} *p* V^{elle}

39 *pp*

ALTO

1 2 3 4 5 6

poco a poco cres - cen do mf

1^{er} V^{on} *f*

$\text{♩} = 184$

f ff

de - *cres - cen*

40 *H^{pe}* 1 2 3 4 5 ALTO

p

pp *H^{pe}* ALTO

pp

41 *H^{pe}* 1^{er} V^{on} 1^{er} et 2^d V^{ons}

42 $\text{♩} = 160$ $\text{♩} = 160$

p

mp

ALTO

Velle 1er Ven
 43 *p* *mf* *cres* - *cen* - *do* *f* *sostenuto* *f*
 44 *mf* *cres* - *cen* - *do* *f* *f* *diminuendo*
 Tranquillo (poco meno vivo) = 138 à 144
 poco ritenuto 5
f *p* 2d Ven Velle
 1er Ven
 ALTO H^{pe} 45 *p* *p* = 148 à 152
 Velle *pp* Velle 8a bas.
 1er Ven B^{pe}
 46 = 152
 2 *p* *p* *mp*
 1er Ven
 (H^{pe}) *f*
 Pizz. Arco *mf* *f*

11

A.L. 16.028

52 *ff*

ff

ff

molto

53 $\text{♩} = 176$

mf

H^{pe}

f (sans interruption avec la harpe)

mp

H^{pe}

54

pp

poco a poco cres - cen -

$\text{♩} = 184$

f

ff

55

ff

pp subito poco a poco

ac -

en rapprochant peu a peu l'archet du chevalet

1 2 3

ce le - ran

do molto (*sul ponticello*)

ff

4

$\text{♩} = 196$

H^{pe}

1^{re} V^{on} Pizz.

f (*♩*) *sempre* *ac - ce - le - ran* *H^{pe}* *do*

$\text{♩} = 176$ $\text{♩} = 160$ $\text{♩} = 144$

Arco

(arraché)

ff *al - lar - gan - do* *ff* *Pizz* *Arco* *fff* *sf*

⊕ La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche afin de finir en poussant sur le *sf*

QUINTETTE

en UT MINEUR

2 VIOLONS, ALTO, VIOLONCELLE et HARPE

I
VIOLONCELLE

D. E. INGHELBRECHT

Déciso $\text{♩} = 92 \text{ à } 100$

f *à grand archet*

1 *f* **A tempo** *f* *f* *1^{er} Violon* *accelerando*

f *ff* *ALTO* *2^d Violon* *1^{er} Violon* *ALTO* *2^d Violon* *1^{er} Violon* *ALTO* *2^d Violon* *di - mi - nuen - do*

p *sf* *f* *3* *cres* *très à la corde*

Cédez **A tempo** *ff* *cen - do* *ALTO* *3* *ALTO* *3* *3^e H^{pe} Tranquillo* *sf*

mf calmato *pp*

4 *1^{er} Violon* *p*

VIOLONCELLE

5 *poco crescendo mp* 2^d Violon

VIOLONCELLE

mf mp f

1^{er} Violon *sans rigueur de mesure* *de - cres - cen - do molto* *A tempo* *de - cres - cen - do molto pp*

3^{me} corde *ppp (Harpe glissando) pp* *ppp (Harpe glissando) pp* *ALTO*

1^{er} Violon **7 Più tranquillo** *p* *p*

p

8 Poco più movimento *pp* *H^{pe}* *1^{er} Violon* *(H^{pe} gliss.)*

vella pp pp

VIOLONCELLE

3

[9] En se rapprochant encore et
progressivement du I^r T^e

p Pizz.

[10] 174 Doppio

f Arco

Velle

[11] Primo tempo = 100

ff

[12] A tempo f

à grand archet

[13] di - mi - nuen - do

ALTO Vons

[14] mf

[15] ff

Doppio più lento = 84

ALTO Vons

A tempo(déciso) = 120

p (sans attaque)
perdendosi

ff

fff sec

VIOLONCELLE

II

Andante sostenuto

♩ = 100 à 108

(sourdine à [23]) *p*

11^{re} (H^{re} segue) *poco*

2^d Violon

1^{er} Violon

ALTO

♩ = 112

poco meno p poco cresc.

18 *mf* *f*

19 *p* *meno p* *H^{re}*

f *ff* *pochissimo riten.* **20** *A tempo* ♩ = 120 à 112

f *ff* *pochissimo riten.* **21** *A tempo (poco meno lento)* ♩ = 126 à 132

ALTO

p *pp*

VIOLONCELLE

5

1^{er} Von

meno p cres - cen - do molto *ff* *sostenuto*

poco *cres - cen - do molto ff*

ff *glissando* *f* *ff* *sostenuto*

fff *de - cres - cen - do molto* *riten. al* **23** *Tranquillo* *pp* *senza cresc.*

Mettez la sourdine

ALTO

perdendosi *pp*

meno p *mf* *poco rit.*

vons *Pizz. sans sécheresse* *Arco* **24** *Pizz.* *poco rit.*

p *poco* *p*

A tempo *Otez la sourdine* *Arco* *sans rigueur* *poco ritenuto* **25** *Molto più vivo* *pp* *senza cresc.*

p (avec 1^{er} Von) *ff* *ff* *ff*

molto *ff (arraché)* *ff (arraché)* *ff allargando*

A tempo

VIOLONCELLE

1^{er} Violon

26 *1^{er} Violon* *Arco f* *de - cres - cen - do mf* *p* *Arco* *(sautillé sans sécheresse)*

27 *p* *cres* *poco*

28 *f* *Pizz.* *1^{er} Violon* *p* *Arco* *ff*

29 *ALTO* *Velle* *p* *1^{er} Violon*

30 *mf* *cres* *- cen - do* *f*

31 *Primo tempo* *♩ = 100 à 108* *p* *1^{er} Violon* *ALTO* *pochissimo ritenuto*

ritenuto *p*

8

A tempo

ppp *meno pp*

32 *pp* *poco*

1^{er} Ven

H^{de}

Poco meno lento
♩ = 126 à 132

♩ = 112 à 116

pp *p*

33 1^{er} Ven

p *mf* *f* *poco rit.*

A tempo *p* *ALTO* *pochissimo riten.* **A tempo** *p*

♩ = 116 à 112 **34** ♩ = 112

Molto più vivo
♩ = 144

Pizz.

Molto più lento
♩ = 96 à 92

35 ♩ = 104 **Primo tempo, tranquillo molto**

Velle Arco *ALTO* *Velle* *pp* *pp*

Mettez la sourdine *riten.* *H^{de}* *(segue)*

Otez la sourdine

poco p *enchainez*

♩ = 184 **ALTO**

♩ = 184

ALTO

2

3

4

5

A L. 16 028

VOLONCELLE

9

Vons *H^{pe}* *1^{er} Viol*

mp *ff* *ff*

Arco *♩ = 184*

de *cres* *cen* *do*

de *cres* *cen* *do*

ALTO *H^{pe}* *ALTO* *1^{er} Viol* *H^{pe}*

40 *mp* *di* *mi* *nuen* *do*

di *mi* *nuen* *do* *p* *pp*

ALTO *1^{er} Viol*

di *mi* *nuen* *do*

p *di* *mi* *nuen* *do* *pp*

H^{pe} *1^{er} Viol* *H^{pe}*

41 *42* *♩ = 160* *♩ = 160*

p

1 *2* *3* *4* *5* *6*

VIOLONCELLE

ALTO

43

p *mf* *cres* *cen* *do*

f *sostenuto* *f* *mf* *cres* *cen* *do*

44

ALTO *poco ritenuto*

f *f* *ff* *di* *mi* *nuen* *do*

Tranquillo (poco meno vivo)
♩ = 138 à 144

p *mf*

ALTO

45

mf *1^{er} Viol* *Velle*

V (sans attaque) *♩ = 148 à 152*

Velle

1^{er} Viol ALTO *H^{pe}*

46

pp *p* *mp* *♩ = 152*

1^{er} Viol *Pizz.* *p*

f

VIOLONCELLE

11

47 $\text{♩} = 144$ di - mi - nuen - do *p*

H^{pe}

fp

48 $\text{♩} = 144 \text{ à } 152$ *Pizz.* *p* *ALTO*

$\text{♩} = 152$ *v_{elle}* *f Arco* *(H^{pe})* *f*

49 $\text{♩} = 152 \text{ à } 160$ *(H^{pe})* *p* *pp*

$\text{♩} = 126$ *ALTO* **50** *f* *ff* *ff*

En serrant *ff* *sostenuto* *ff* *5*

jusqu'à - $\text{♩} = 164$ *1^o Tempo* *ff*

51 *f*

Vous 87 *ff* *ff* *ff*

VIOLONCELLE

52 *ff* *f* *ff*

53 *ff* *molto* *ALTO* *1er Viol* *mp*

54 *p* *pp* *184* *1er Viol*

55 *poco* *a poco* *ac - ce - le* *pp subito* *f*

ran - 1 - do 2 - mol 3 - to 4 *196* *ff* *en rapprochant peu à peu l'archet du chevalet (sul ponticello)*

sempre ac - ce - le - ran - do *176* *160* *144* *al - lar - gnan* *Pizz.* *do* *ff* *fff (arraché)* *Arco* *fff* *sff*

• La petite note très brève mais de tout l'archet, retenir. l'archet sur la blanche afin de finir en poussant sur le *f*

QUINTETTE

en UT MINEUR

A FERNAND LAMY
en souvenir des Nocturnes

D.E. INGHELBRECHT

I^(*)

Deciso $\text{♩} = 92 \text{ à } 100$

1^{er} VIOLON

II^d VIOLON

ALTO

VIOLONCELLE

HARPE

Deciso $\text{♩} = 92 \text{ à } 100$

UT

glissando

The musical score for Quintette I is written for Violins I and II, Alto, Violoncelle, and Harpe. The tempo is marked 'Deciso' with a quarter note equal to 92 to 100 beats. The key signature is one flat (B-flat). The score includes a 'glissando' section for the Harpe and a 'à grand archet' section for the strings. The Harpe part features a prominent glissando in the right hand, while the string parts play a rhythmic pattern. The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the music.

(*) Indiquer ainsi le détail des mouvements sur les programmes : I - Deciso - II - Andante sostenuto - Tranquillo - Molto più vivo - Andante sostenuto - III - Vivo agitato (Les N^{os} II et III se jouent sans interruption)

Copyright by Alphonse Leduc et C^{ie} 1920

Paris, ALPHONSE LEDUC et C^{ie}, 3, rue de Grammont.

A.L. 16.028

Tous droits d'exécution réservés pour tous pays

First system of musical notation, featuring five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano. The music is in 2/2 time and B-flat major. Dynamics include *f* (forte) and *ff* (fortissimo). There are some markings like (a) and (b) above notes.

Second system of musical notation, featuring five staves. The top four staves are for voices and the bottom staff is for piano. The music is in 3/2 time. It includes a section marked "A tempo" and "1". Dynamics include *f*, *ff*, and *V* (crescendo). There is a section marked "accelerando" and "1" with the instruction "sans accélérer les 2 premiers temps".

Third system of musical notation, featuring five staves. The top four staves are for voices and the bottom staff is for piano. The music is in 3/2 time. It includes the lyrics "di - mi - nuen - do" and "p" (piano). There is a section marked "V" (crescendo).

First system of the musical score. It consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Piano. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first measure of the vocal staves contains a fermata. The second measure has the instruction *détaché sans presser* above the Soprano staff and *f* below the Alto staff. The third measure has *f* below the Tenor staff. The fourth measure has *f* below the Piano staff. A box with the number 2 is above the Soprano staff in the fourth measure. The Piano part has a melodic line starting in the fourth measure, marked *mf*.

Second system of the musical score. It consists of four staves. The top three staves are for voices and the bottom staff is for Piano. The key signature has two flats. The time signature is common time. The first measure has a fermata. The second measure has the instruction *sans presser* above the Soprano staff and *f* below the Alto staff. The third measure has *f* below the Tenor staff. The fourth measure has *f* below the Piano staff. The Piano part has a melodic line starting in the fourth measure, marked *f*.

Third system of the musical score. It consists of four staves. The top three staves are for voices and the bottom staff is for Piano. The key signature has two flats. The time signature is common time. The first measure has a fermata. The second measure has the instruction *sans presser* above the Soprano staff and *f* below the Alto staff. The third measure has *f* below the Tenor staff. The fourth measure has *f* below the Piano staff. The Piano part has a melodic line starting in the fourth measure, marked *f*. The vocal staves have lyrics: *cres - cen - do* and *cédez a T?*. The Piano part has a melodic line starting in the fourth measure, marked *f*.

A temp.

ff

A tempo

ff

sf

très à la corde

très à la corde

très à la corde

très à la corde

Pizz.

mp

mf

calmato

calmato

pp

pp

3

Tranquillo

3

Tranquillo

p molto legato

mf

3

First system of a musical score. It consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is a grand staff for piano, with Treble and Bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts feature long, sustained notes with ties across measures. The piano accompaniment consists of a steady eighth-note pattern in both hands.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have dynamic markings of *p* (piano) starting in the second measure of the system. The piano accompaniment continues with the eighth-note pattern. A box containing the number '4' is placed above the piano staff in the second measure. The system concludes with a double bar line and a repeat sign.

Third system of the musical score. It continues the vocal and piano parts. The vocal parts have dynamic markings of *pp* (pianissimo) starting in the second measure of the system. The piano accompaniment continues with the eighth-note pattern. A box containing the number '4' is placed above the piano staff in the second measure. The system concludes with a double bar line and a repeat sign.

5

poco crescendo

poco crescendo

poco crescendo

mp

poco crescendo

mp

5

p

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. The vocal part is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The vocal melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The score is for a song titled "The Rose Tree".

Musical score for "The Rose Tree" (Der Rosenstock) by Franz Schubert, Op. 149, No. 3. The score is in 2/2 time, key of B-flat major, and tempo of quarter note = 92. It features a vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The piano accompaniment includes a bass line with a forte (*f*) dynamic and a grand staff section with a forte (*f*) dynamic and a "FA \flat " marking. The score is marked with "A. I. 46. 048" at the bottom.

$\text{♩} = 84$ $\text{♩} = 76$ sans rigueur de mesure $\text{♩} = 69$ $\text{♩} = 84$ A tempo

de - - - cres - - - cen - - - do *molto* *pp*
suivez
 de - - - cres - - - cen - - - do *molto* *pp*
suivez
 de - - - cres - - - cen - - - do *molto* *pp* 2^e Corde
suivez
 de - - - cres - - - cen - - - do *molto* *pp*

$\text{♩} = 84$ $\text{♩} = 76$ $\text{♩} = 69$ $\text{♩} = 84$ A tempo

de - - - cres - - - cen - - - do *molto* *pp*
 (SI \flat)
 (SI \flat)
 [LA RE] [SOL MI]
pp

ppp *ppp* *ppp* 3^e corde *ppp* 5^e corde *ppp*

glissando *pp*

ppp *ppp* *ppp* *ppp* *ppp*

glissando *pp*

7 Più tranquillo

♩ = 72

♩ = 80

pp p

7 Più tranquillo

♩ = 72

♩ = 80

pp

p p p p

p

[8] $\text{♩} = 80$ Poco più movimento

Mettez la sourdine

Mettez la sourdine

Mettez la sourdine

En rapprochant peu à peu l'archet du chevalet

pp *pp* *pp* *pp* *pp* *pp*

pp très serré

$\text{♩} = 76$

[8] $\text{♩} = 80$ Poco più movimento

p *p* legato *sf* *p*

Arco

pp Arco

pp Arco

pp Arco

pp

pp

(sul ponticello) (4) (2) (2) (2) (2)

(sul ponticello) (2) (2)

(sul ponticello)

LA

MI

SI

p

Otez la sourdine

Otez la sourdine

En se rapprochant encore et progressivement du I^o Tempo

$\text{♩} = 84$

fp *fp* *fp* *fp* *fp* *fp*

Pizz. Pizz. Pizz. Pizz. Pizz. Pizz.

poco sf très serré *poco sf* très serré *molto legato* *molto legato*

[9] $\text{♩} = 84$

En se rapprochant encore et progressivement du I^o Tempo

$\text{♩} = 84$

p *p* *p* *p* *p* *p*

glissando

RE

MI

SI

f

10

Otez la sourdine

p *mf* *sf* *f* *arco* *f*

p *mp* *sf* *f* *arco* *f*

p *mp* *sf* *f* *arco* *f*

mf *MI b* *E♭ D♭ B♭ A♭* *LA♭ SI♭* *sf molto*

10 *Doppio* $\text{♩} = 144$

10 *Doppio* $\text{♩} = 144$

The first system of the musical score for 'The Swan' from 'The Nutcracker' is presented on five staves. The top four staves are for the piano, with the first two staves in treble clef and the last two in bass clef. The fifth staff is for the cello and double bass, in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *sf* (sforzando) to *ff* (fortissimo). The tempo marking *molto* is present. The score is written in a traditional musical notation style with a clear layout and a decorative border.

The musical score is for the piece "L'Espresso" by Maurice Strakosky. It is written for piano and violin. The score is in G major and 3/2 time. The piano part is marked "ff" (fortissimo) and the violin part is marked "ff" (fortissimo). The score includes a piano introduction, a main section with a 3/2 time signature, and a glissando section. The glissando section is marked "glissando" and "ff" (fortissimo). The score is in G major and 3/2 time.

Primo tempo

 $\text{♩} = 100$

11

11

Primo tempo

 $\text{♩} = 100$

12

12

13 A tempo

ff *sans écourter l'archet* sf

Pizz. *fff* Arco *ff*

ff

13 A tempo

FA# SI SOL b

glissando

ff *fff*

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do (V)

di - mi - nu - en - do

14

p *mf*

p *mf*

p *mf*

p *mf*

mf

First system of musical notation. It consists of four staves. The top two staves are for a vocal or instrumental melody, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff has a forte (*f*) dynamic marking. The second staff has a mezzo-forte (*mf*) dynamic marking. The piano part features a series of chords and a triplet of eighth notes in the right hand.

Second system of musical notation. It consists of four staves. The top two staves are for a vocal or instrumental melody, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The piano part features a series of chords and a triplet of eighth notes in the right hand.

Third system of musical notation. It consists of four staves. The top two staves are for a vocal or instrumental melody, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff has a forte (*f*) dynamic marking. The second staff has a fortissimo (*ff*) dynamic marking. The piano part features a series of chords and a triplet of eighth notes in the right hand. The system ends with a key signature change to one flat (B-flat) and a common time signature.

[illegible]

16 Doppio più lento $\text{♩} = 84$

A tempo (deciso) $\text{♩} = 120$

p *ff* *perdendosi* *p* (sans attaque) *perdendosi* *p* (sans attaque) *ff*

16 Doppio più lento $\text{♩} = 84$

A tempo (deciso) $\text{♩} = 120$

p (SI \flat Majeur) *p* *ff*

The image shows a page from a musical score, likely for a full orchestra and piano. The score is written on seven staves. The top four staves are for the strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom two staves are for the piano. The music is in 3/4 time and features a prominent glissando in the piano part. The score is marked with 'fff' (fortissimo) and 'sec' (secco). The piano part includes a glissando marked 'glissando' and 'fff sec'. The string parts are marked with 'fff sec' and 'fff'. The piano part includes a glissando marked 'glissando' and 'fff sec'. The string parts are marked with 'fff sec' and 'fff'.

II

Andante sostenuto ♩ = 100 à 108

I^{er} VIOLON

II^d VIOLON

ALTO

VIOLONCELLE

Andante sostenuto ♩ = 100 à 103
(En prenant bien garde de ne pas laisser friser les cordes)

HARPE

RE[#]
LA^b FA^b

p *poco* *mp*

17

p *poco* *meno p*

17

FA^b MI[#] LA^b

p *poco* *meno p*

$\text{♩} = 112$

poco cresc.

mf

18

f

$\text{♩} = 112$

18

p

f

pp

pp

p

p

19 *Poco meno lento* $\text{♩} = 120 \text{ à } 126$

19 *Poco meno lento* $\text{♩} = 120 \text{ à } 126$

MI \flat LA \natural

meno p

mf

f

ff

pochissimo riten.

meno p

mf

f

ff

pochissimo riten.

(simile)

poco meno p

mf

f

ff

pochissimo riten.

meno p

f

ff

pochissimo riten.

ff

FA \natural UT \natural

MI \flat SI \flat

20 A tempo
♩ = 120 à 112

♩ = 112

mf f fp p

mf f mp

pp (simile)

SI UT MI

21 A tempo (poco meno lento)
♩ = 126 à 132

♩ = 126 à 132

pp (simile)

pp (simile)

p (simile)

cres - cen - do mol - to

♩ = 132

meno p (simile)

poco meno p (simile)

poco

cres - cen - do mol - to

♩ = 132

22 $\text{♩} = 60$ $\text{♩} = 148$

ff sostenuto *glissando* *ff* *glissando* *ff* *glissando* *ff* *glissando* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

22 $\text{♩} = 60$ $\text{♩} = 148$

ff *ff*

$\text{♩} = 60$ $\text{♩} = 48$

sostenuto *fff* *poco*

sostenuto *fff* *poco*

sostenuto *fff* *poco*

sostenuto *fff* *poco*

$\text{♩} = 60$ $\text{♩} = 48$

ff *ff*

ri - te - nu - to al 23 *Tranquillo* $\text{♩} = 112$

de - cres - cen - do molto *p* *perdendosi*

de - cres - cen - do molto *p* *perdendosi*

de - cres - cen - do molto *p* *perdendosi*

de - cres - cen - do molto *p* *perdendosi*

Tranquillo

ri - te - nu - to al 23 $\text{♩} = 112$

mf *p* *près de la table* *lointain*

3 *3*

Mettez la sourdine

Mettez la sourdine

Mettez la sourdine

p

senza cresc.

pp senza cresc.

pp

senza cresc.

pp senza cresc.

son naturel

pp senza cresc.

sans sécheresse

Arco

24

Pizz.

p

poco riten.

Pizz.

Arco

Pizz.

poco

poco riten.

poco

poco riten.

sans sécheresse

Pizz.

p Arco

meno p

mf

poco

più p

p

poco riten.

24

p

A tempo

Otez la sourdine

Arco

p

sans rigueur

poco rite - - nu - to

Otez la sourdine

p

Arco

sans rigueur

A tempo

p

près de la table

laissez vibrer

Molto più vivo ♩ = 138 à 144

25

Pizz.

pp Pizz. molto fff fff fff

p molto fff fff fff

molto fff fff fff

molto fff fff fff

ff arrache ff arraché

25 Molto più vivo ♩ = 138 à 144

pp jeu naturel molto

A tempo

Arco decresc. molto sino p

fff allargando p cresc.

Arco allargando p cresc.

Arco allargando p cresc.

Arco allargando p cresc.

ff arrache fff allargando p cresc.

A tempo

ff sec p cresc. LA b

attaquez seulement quand le 1^{er} Violon est arrivé au p

p glissando

26

Pizz. f fff fff fff

f fff fff fff

f fff fff fff

f fff fff fff

26

FA UT RÉ SI FA UT RÉ FA UT

SI - - - - - SI - - - - -

FA UT RÉ SI FA UT RÉ FA UT

SI - - - - - SI - - - - -

[illegible]

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and voice. The piano part consists of four staves: three for the right hand (treble and two grand staves) and one for the left hand (bass staff). The voice part is on a single staff at the bottom. The music is in 3/4 time and the key signature has one sharp (F#). The score includes dynamic markings such as *mp*, *poco*, *p*, *cres*, *cen*, and *do*. The lyrics 'L'Espresso' are written below the voice staff. The page is numbered 10 in the bottom right corner.

The image shows a page from a musical score for 'L'Enfance d'Ivan' by Rimsky-Korsakov. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *cres*, *f*, and *mf*. The lyrics are in French, and the piece is identified as 'L'Enfance d'Ivan'.

29

p

p

p

p

p

p

29

FA \flat

p

p

p

p

p

p

p Pizz. *cres*

p Pizz. *cres*

p Pizz. *cres*

UT \flat

RÉ \flat

p *cres* *cen*

30

f *cres* *cen* *do*

cen *do* *f* *mf* *cres* *cen* *do*

cen *do* *f* *mf* *cres* *cen* *do*

cen *do* *f* *mf* *cres* *cen* *do*

30

do *f* *RE* *SOL* *mf* *cres* *cen* *do*

tr

ff *mf* *p* *ritenuito*

ff *mf* *p* *ritenuito*

ff *mf* *p* *ritenuito*

ff *f* *mf* *p* *ritenuito*

mf *ritenuito*

MI \flat SI \flat FA \flat

[31] *Primo tempo* ♩ = 100 à 108

p *pochiss. rit.*

p *pochiss. rit.*

p *pochiss. rit.*

[31] *Primo tempo* ♩ = 100 à 108

p *pochiss. rit.*

p *pochiss. rit.*

MI \flat

A tempo

p *pp* *meno pp*

p *ppp dolcissimo* *meno pp*

ppp dolcissimo *meno pp*

ppp *meno pp*

A tempo

MI \flat *pp* *p* *poco*

32

MI # UT #

Poco

UT # SOL # RE #

Poco meno lento

$\text{♩} = 112 \text{ à } 116$ $\text{♩} = 126 \text{ à } 132$

MI # RE # FA # SOL #

The image displays a page from a musical score, identified by the number '33' in a box at the top left. The score is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on four staves (two for the right hand and two for the left hand). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'A tempo' at the top right. The score includes various dynamic markings: *meno p*, *f*, *ff*, *poco rit.*, and *p*. The vocal line features a melodic phrase that is repeated with variations. The piano accompaniment provides a harmonic and rhythmic foundation, with some passages marked *mf* and *f*. The score concludes with the lyrics 'MI RÈ LA SI' written vertically on the right side.

pochiss. rit. **A tempo** *senza rit.* $\text{♩} = 116 \text{ à } 112$

pochiss. rit. *senza rit.* **sempre p**

(sans attaque) *pochiss. rit.* (simile) *senza rit.* **sempre p**

pochiss. rit. **A tempo** $\text{♩} = 116 \text{ à } 112$

[UT FA] *p* **près de la table** *laissez vibrer*

34 $\text{♩} = 112$ (poco)

34 $\text{♩} = 112$ jeu naturel

p 3 *simile*

LA \flat

Molto più vivo
♩ = 144

Molto più lento
♩ = 96 à 92

pp (lontain)

poco cres - cen - do

MI FA SOL
SI FA SOL do

p *mettez la sourdine* **35** *Primo tempo, tranquillo molto*
♩ = 104

p *mettez la sourdine* **35** *Primo tempo, tranquillo molto*
♩ = 104

[illegible]

C. b. A. b.

First system of musical notation. It consists of four staves. The top two staves are for a string quartet (Violins I and II), and the bottom two are for a piano (Grand Staff). The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The first staff has a *ff* dynamic marking. The second staff has *ff* and *ff sempre* markings. The piano part has an *ff* marking and an 8-measure rest. There are handwritten numbers 12, 9, and 2 in the piano part.

Second system of musical notation. It consists of four staves. The top two staves are for a string quartet, and the bottom two are for a piano. The key signature has two flats. The time signature is 2/4. The first staff has a *f* dynamic marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The piano part has an 8-measure rest and a *ff* marking. There are handwritten numbers 2, 7, 2, 3, and 4 in the piano part. A box containing the number 36 is located above the piano part.

Third system of musical notation. It consists of four staves. The top two staves are for a string quartet, and the bottom two are for a piano. The key signature has two flats. The time signature is 2/4. The first staff has a *ff* marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The piano part has an 8-measure rest and a *ff* marking. There is a handwritten number 12 in the piano part. A box containing the number 36 is located above the piano part.

37

ff *f* *ff* *ff* *f* *ff* *ff* *f*

UT # UT b

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pizz.

f *f* *f* *f* *mf* *mf* *mf* *mf* *p*

♩ = 176
arco

38

mf arco

mf (sans interruption avec la harpe)

mf

38 ♩ = 176

poco (étouffez)

MI ♭
SI ♭

2 3 4 5 6 7

p

p

p

p

p

8 9 10 11 12 13 14 15

39

Pizz.

mp

mp Pizz.

pp *poco* *a* *poco* *cres* *cen*

p

39

p

p

16 17 18 19

♩ = 184
arco

First system of musical notation, measures 1-4. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass, along with piano accompaniment. Dynamics include *mf*, *f*, and *ff*. The tempo is marked as ♩ = 184.

Second system of musical notation, measures 5-8. The score continues with the same instrumentation. Dynamics include *mf* and *ff*.

Third system of musical notation, measures 9-12. This system includes vocal parts with lyrics "de - cres - cen - do". The piano accompaniment continues. Dynamics include *mf* and *ff*.

40

Musical score for measures 40-41. The vocal part (soprano, alto, and tenor) begins with a rest, followed by a melodic line starting at measure 40. The lyrics are "di - mi - nuen - do". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano).

40

Musical score for measures 40-41, piano part. The right hand features a melodic line with the lyrics "di - mi - nuen - do" and a *mf* (mezzo-forte) dynamic. The left hand provides a bass line. The tempo is marked *mp* (mezzo-piano).

(sans attaque)

Musical score for measures 41-42. The vocal part begins with a rest, followed by a melodic line starting at measure 41. The lyrics are "di - mi - nuen -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

(sans attaque)

41

Musical score for measures 41-42, piano part. The right hand features a melodic line with the lyrics "di - mi - nuen -" and a *pp* (pianissimo) dynamic. The left hand provides a bass line. The tempo is marked *pp* (pianissimo).

41

Musical score for measures 41-42, piano part. The right hand features a melodic line with the lyrics "di - mi - nuen -" and a *p* (piano) dynamic. The left hand provides a bass line. The tempo is marked *p* (piano).

Handwritten: *1440 C13 F*

42 $\text{♩} = 160$ $\text{♩} = 160$

p

p

p

p

MI \flat [RÉ \flat SOL \sharp] [UT \sharp SI \sharp]

p

p

Handwritten: *1 2 3 4*

mp

Handwritten: *F4B5*

UT \flat

SOL \flat

[FA \sharp SI \flat] [UT \flat]

[MI \flat RÉ \sharp]

mf

Handwritten: *C4D4 E4*

43

p

p

p

p

43

di - mi - nuen - do

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are marked with *mf*, *cres*, and *cen* dynamics, leading to a *f sostenuto* section. The piano accompaniment features a *f* dynamic and includes a section with the lyrics "FA RÉ" in a box.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts maintain the *mf*, *cres*, and *cen* dynamics, while the piano accompaniment features a *f* dynamic and includes a section with the lyrics "cres - cen".

Third system of the musical score, starting at measure 44. It continues the vocal and piano parts. The vocal parts are marked with *ff* dynamics and include the lyrics "di - mi - nuen - do". The piano accompaniment features a *fff* dynamic and includes a section with the lyrics "SOL b glissando" and "MI b".

Tranquillo (poco meno vivo)

♩ = 138 à 144

poco ritenuto *p*

poco ritenuto *p*

poco ritenuto *p*

Tranquillo (poco meno vivo)
♩ = 138 à 144

p SOL RE MI SI [FA UT] *mp*

Handwritten: D6, C6

mf *mf* *mp*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf [RE LA] *mf* [UT FA]

Handwritten: D6, C6

45

p *p* *pp*

p *p* *pp*

pp (sans attaque)

45

m.g. *p* *LA UT* *FA*

Handwritten: A6, C6

♩ = 148 à 152

*pp**pp**p**pp*

♩ = 148 à 152

mp

♩ = 152

*mp**p**mp**p**mp**mf**pp**p**mp*

♩ = 152

mf

46

SI \flat
FA \flat SOL \flat
SI \sharp FA \sharp MI \sharp

Pizz.

*p*UT \sharp
FA \sharp MI \flat
SI \flat RE \flat
FA \flat SOL \sharp
UT \sharp

mf mf mf Arco mf f

LA \flat A 6 FA \flat F 4

47 $\bullet = 144$

di - mi - nu - en - do molto p

di - mi - nu - en - do molto p

Arco di - mi - nu - en - do molto p

di - mi - nu - en - do molto p

47 $\bullet = 144$

RÉ \flat di - mi - nu - en - do molto p

D4

fp fp fp fp fp

RÉ \flat 2 LA \flat SI \flat 3

48 ♩ = 144 à 152

di - mi - nu - en - do *pp*

di - mi - nu - en - do *pp*

mf [UT LA] [RÉ SOL] SI *p*

48 ♩ = 144 à 152

f *ff* *Arco* *f* *ff*

mf *cres* - *cen* - *do* *f* *LA*

♩ = 152

mf *p* *mp* *p*

f *LA* *mf*

49 $\text{♩} = 152 \text{ à } 160$

3^e Corde
Pizz.
p *pp*
SOL \flat

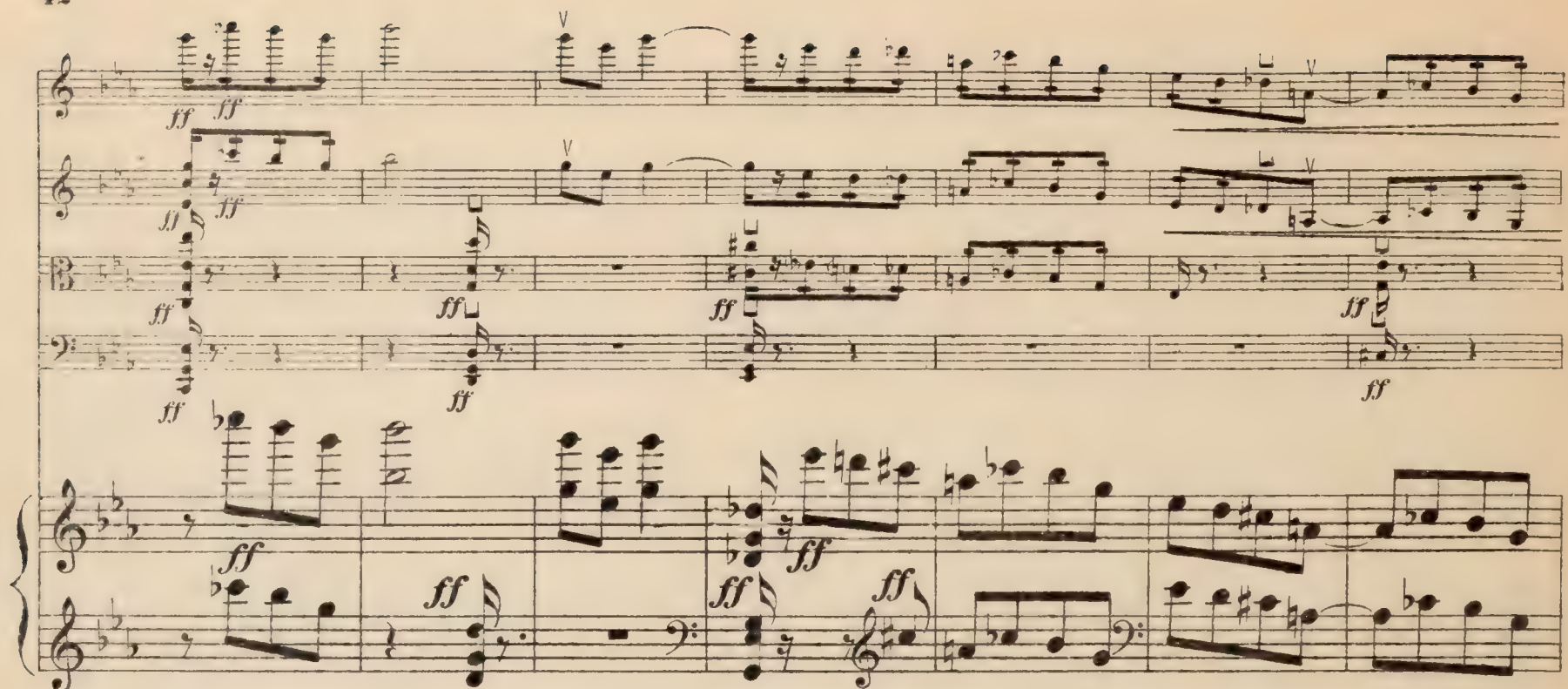
Pizz. Arco
mf Pizz.
Arco (sans attaque)
pp
LA \flat RÉ \flat FA \flat
SI \flat acc. SOL \flat FA \flat

50 $\text{♩} = 126$
f *ff*
50 $\text{♩} = 126$
LA \flat *ff* *f* *ff*

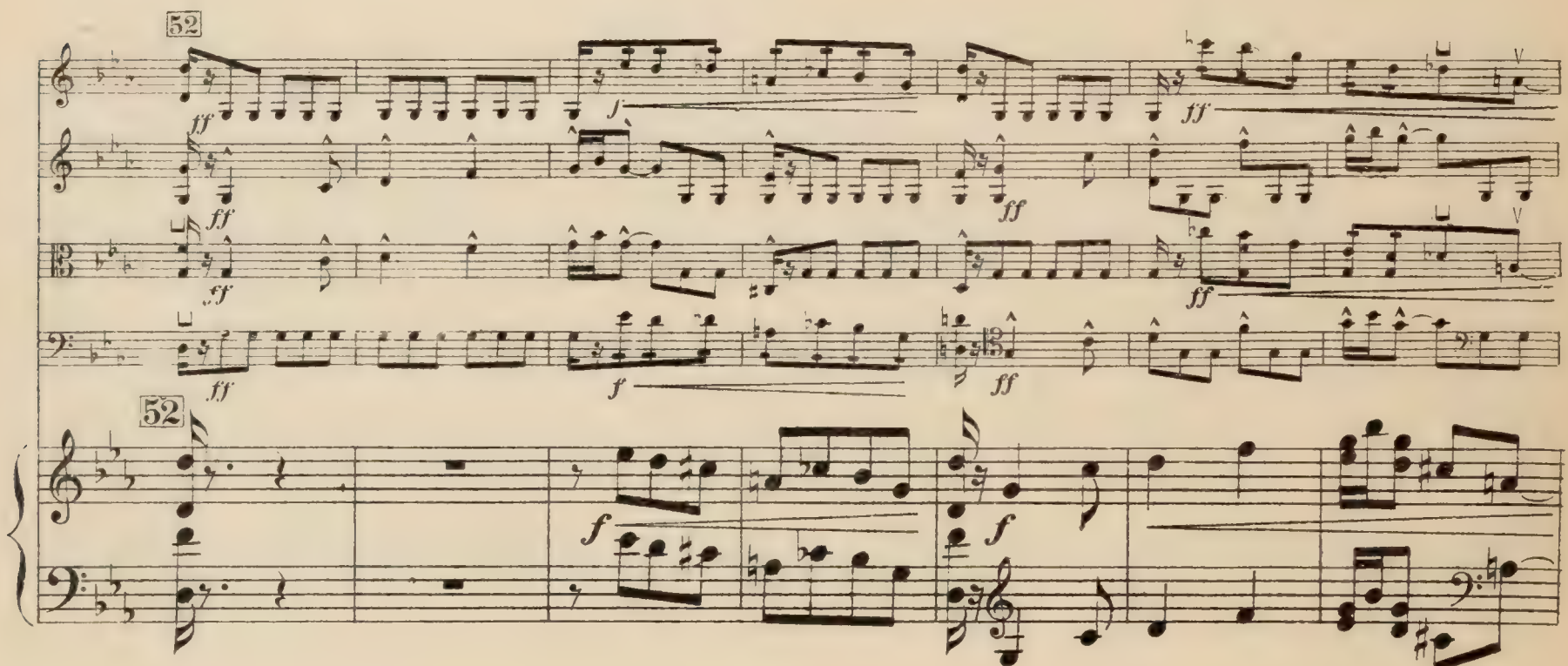
Primo tempo

Primo tempo

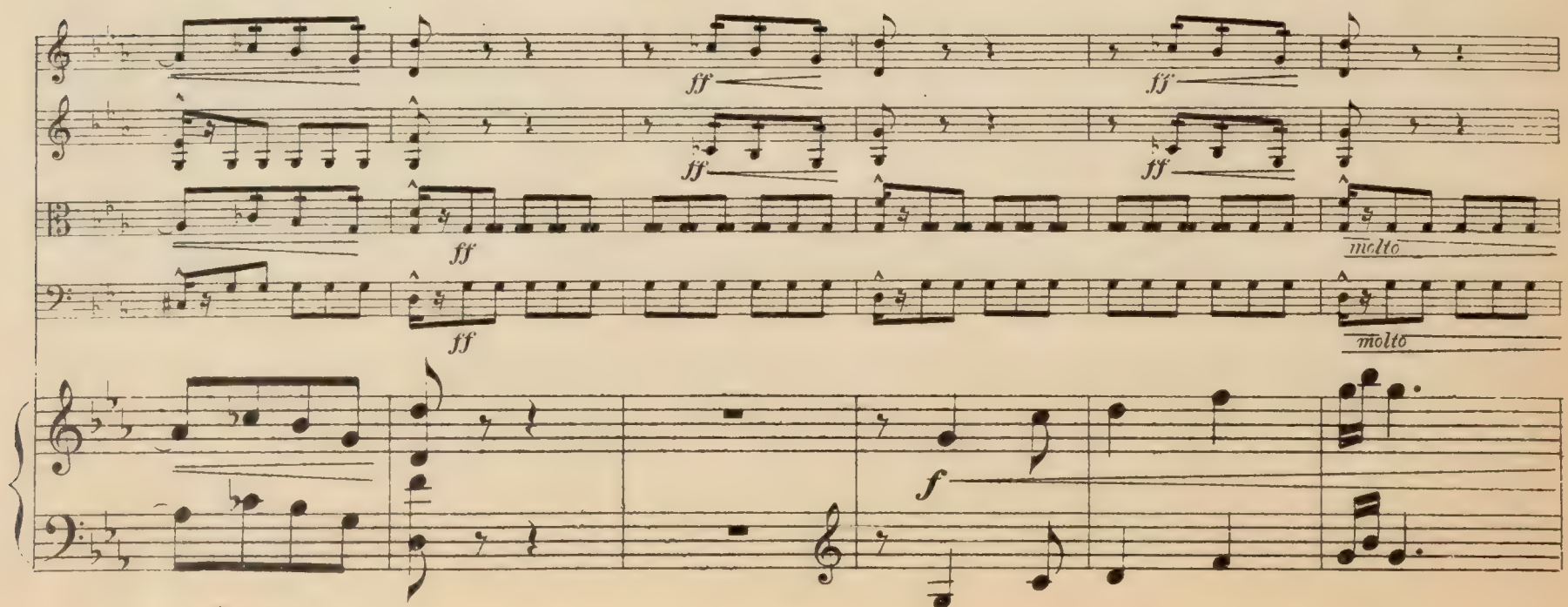
51



First system of musical notation, measures 1-4. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The first two staves are marked *ff* (fortissimo). The bottom two staves are also marked *ff*. There are various musical notations including eighth notes, sixteenth notes, and rests. A 'V' marking is present above the first staff in measure 2.



Second system of musical notation, measures 5-8. The score continues with the same instrumentation and key signature. Measures 5 and 6 are marked with a box containing the number 52. The first two staves are marked *ff*. The bottom two staves are marked *f* (forte) in measure 5 and *ff* in measure 6. There are various musical notations including eighth notes, sixteenth notes, and rests.



Third system of musical notation, measures 9-12. The score continues with the same instrumentation and key signature. Measures 9 and 10 are marked with a box containing the number 52. The first two staves are marked *ff*. The bottom two staves are marked *f* (forte) in measure 9 and *ff* in measure 10. There are various musical notations including eighth notes, sixteenth notes, and rests. The word *molto* appears at the end of the system.

♩ = 176

53 Arco

Pizz. *mf* Pizz. *mf* Arco *f*

f (sans interruption avec la harpe)

53

♩ = 176

SI MI

étouffez

SOL

4

mp *mp* *mp* *f* *mp*

5 6 7 8 9 10 11

p *p*

12 13 14 FA # 15 16 17 LA # 18

Pizz.

54

Musical score for measures 54-55. The vocal part (top staves) includes lyrics: "poco - a - poco cres - cen - do". The piano part (bottom staves) features a bass line with a crescendo. Dynamics include *pp*, *mp*, and *f*.

54

A♯ B♭ E♭

[LA
SI ♭ MI ♭

Musical score for measures 54-55, piano part. The piano part (bottom staves) features a bass line with a crescendo. Dynamics include *p* and *mf*. Chords are indicated: A♯, B♭, E♭.

♩ = 184

Musical score for measures 56-57, piano part. The piano part (bottom staves) features a bass line with a crescendo. Dynamics include *ff*.

♩ = 184

8

Musical score for measures 58-59, piano part. The piano part (bottom staves) features a bass line with a crescendo. Dynamics include *ff*.

55

Musical score for measures 60-61. The vocal part (top staves) includes lyrics: "poco a poco ac - ce - le - rando". The piano part (bottom staves) features a bass line with a crescendo. Dynamics include *pp subito*, *poco*, *a*, *ac*, and *ce*.

55

Musical score for measures 62-63, piano part. The piano part (bottom staves) features a bass line with a crescendo. Dynamics include *ff* and *mf*.

le ran do mol to $\text{♩} = 196$
 en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

ff en rapprochant peu à peu l'archet du chevalet (sul ponticello)

le ran do mol to $\text{♩} = 196$ *sempre*

RE \flat 1
 MI \flat

2

3

4

ff

sempre *Pizz.* ac ce le ran do

f *Pizz. sempre* ac ce le ran do

f *Pizz. sempre* ac ce le ran do

Arco

ff Arco *al.**ff* Arco *al.**ff* Arco *al.**ff* Arco *al.*

ac ce le ran do 8

UT \flat
 FA \flat

MI \flat FA \flat SOL \flat SOL \flat MI \flat *al.* $\text{♩} = 176$ $\text{♩} = 160$ $\text{♩} = 144$

lar gan do

ff Pizz.(arraché)

Arco

ff Pizz.(arraché)

Arco

ff Pizz.(arraché)

Arco

ff Pizz.(arraché)

Arco

 $\text{♩} = 176$ $\text{♩} = 160$ $\text{♩} = 144$

ff lar *ff* gan *ff* do

*fff**fff* strident

Vol de Grâce.

Octobre 1916 - Mai 1917

La petite note très brève mais de tout l'archet, retenir l'archet sur la blanche afin de finir en poussant sur le *sf*.

#54

#54